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The Birth of *Pi-shih* 筆勢
Mainly on Calligraphic Criticisms from Wei-Chin 魏晉 to Early T'ang 唐

NARITA Kentarô, Kyoto University

The word *pi-shih* 筆勢, which can be used in literary, calligraphic and pictorial criticisms, is formed by the words “brush” 筆 and *shih* 勢, and each of these concepts raises important issues. This paper is aimed at investigating these issues and reviewing those concepts found in calligraphic criticisms.

Shih means basically “shape” or “status”, while it may represent the structure in which some effect is caused by a certain shape or status. In calligraphic criticisms, *shih* means not only shapes of characters but also internal mightiness, which is similar to bone 骨 and might 力. When the strokes of characters exist as bodies 體 which have mass, they generate gravities within themselves, and the internal mightiness of *shih* is based on such gravities.

Brush is an effective imagery of authors in literary criticisms. In calligraphic criticisms, we can also find the concept that characters are taken as “traces of brush strokes” 筆跡, which let us perceive the “strength of the brush” 筆力, thus the imagery of brush helps the sight of appreciation shift from works to authors. Considering the history of calligraphic criticisms, firstly people in

Southern Dynasties began to replace the merits of calligraphic works upon individual characteristics of authors, for they were not satisfied with observations made exclusively within the works themselves. Also, they requested the source of internal mightiness meant by *pi-li* 筆力 or *pi-shih* 筆勢 where the brush contacted with the fingers, while searching the calligraphy by Wang Hsien-chih 王獻之 for its merits different from his father Wang Hsi-chih 王羲之. Furthermore, in order to reconstruct and transmit the authoritative calligraphy by the Wangs, they pursued the essence which must exist inside the strokes of characters, not simply their shapes, which were only husks. As an answer to this request, they finally took the brush as arts of brushwork, and *shih* as traces of brush movement. Thus *pi-shih* and *pi-li* ultimately resulted in the smooth and rapid movement of brush, namely dynamic mightiness.

When *shih* is found in calligraphic secrets 書訣, it is similar to *chên* 陣, which means battle array, therefore *pi-shih* in them represents the most effective status of brushwork to draw fine strokes. In calligraphic secrets, the issue of brushwork developed according to the context of military strategy, without passing such processes as above. Thus, *pi-shih* shows us its thick strata of representation as well as its temporal transition.

The Sense of Space in Wang Wei 王維's Poems

Hong ZHANG, Hunan Normal University

This essay intends to study the sense of space in Wang Wei's poems from three perspectives: the sense of space manifested by "infinite" and "Circle", which embodies the poet's general understanding on the universe; the thoroughly opening up of space, which means that the poet has eliminated and transformed the boundary lines of "Heaven" and "Earth", "above" and "below", "inside" and "outside", so that it presents a crystal clear spiritual space with no impediment; the space of "depth", which shows the poet's recognition of its internal structure, from "depth" to "stillness", from "stillness" to "emptiness", the metaphysics and Zen state of the poems thus occur. In a word, the sense of space in the poems of Wang Wei indicates his profound cultivation of Buddhism, Daoism and Confucianism.

Contemporary History Narrated in Poetry: A Historical Statement of
Yu De-lin's "A Diversion at Jing kou: A 100 Rhyme Poem Dedicated
to Officer Liu Bo-xuan, Zhang Zhao and Other Friends"

INAGAKI Hiroshi, Kyoto University

This poem is a full-length, five-syllable, old style poem 五言古詩 written by Yu De-lin 俞德鄰, known as a *Yimin* 遺民 (an anchorite having sympathy towards the overthrown dynasty) of the Song 宋 dynasty. Recipients of the piece are officers of the Yuan 元 dynasty who had served from early years. This work describes the history of the end of the Song in chronological form, which is equivalent to contemporary history at that time. In literary works up to the pre-Song era, it is difficult to find an example of contemporary historical accounts in poetry. The purpose of this paper is to affirm that the description of this poem is not an auto-biographical reminiscence, but a historical statement modeled on traditional historical writing, and to make clear why this kind of work was exchanged between those holding different political status.

Firstly, we will examine the biographies of both author and recipients. They were close friends despite political differences. We will also ascertain some problems in this chapter, such as the author's academic background and associates.

Secondly, the core of this poem is based on a certain historical perspective which was shared among intellectuals of *Jiangnan* 江南 at that time, wherein historical sources are not primarily literary documents but rather individual experience and memory. The author consciously emulates historian's writing style, for which the statement consists of two elements as historiography: predication and criticism. This critical attitude appears in the usage of names of people, as well. To fit into poetic style, on the other hand, the author devised some means whereby not to write those names directly, as was the case with general history books. Literarily, description in this poem borrows Du Fu 杜甫's poetic line frequently, which had enormous readers and were reevaluated as songs of loyalists at that time. In my opinion, there was a necessity to borrow Du's poetry *Du shi* 杜詩, known as the great loyalist poet, in order to assert the author's political validity.

Finally, there were two motives behind the author's composition of this poem: the one is an intellectual appetite to comprehend the time in which own lives, while the other is a practical use to evoke a still raw sensibility through

contemporary history and to reject serving the Yuan dynasty directly.

Historical statement is a re-creation that reconstituted historical sources through a certain perspective. Speaking about historical statements of poetry, we should keep in mind Du Fu's works known as *Shi shi* 詩史. *Du shi* actually describes historical events around An Shi rebellion 安史之亂, however, that is not a consistent historical statement such as Yu's work. It is only the readers' sensory illusion which treats these as sources of social history of the Tang 唐 dynasty. Those who make *Du shi* to be a *Shi shi* are precisely the readers themselves.

Commentaries on Lu-xun's "A Brief History of Chinese Fiction"
XXVIII :Novels of Exposure at the End of the Ching Dynasty

Osafumi NAKAJIMA

REVIEWS:

Nobuhiro Ando: Yu Xin and Lin Chao Literature

——Naoe HARATA, Nanzan University

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